

LITERARY NOTES.

Mr. De Vinne, the printer of *Scribner* and the author of a "History of Printing," has received a compliment from *The Crown* of London. In a long article on American wood-engraving as compared with English, this paper holds that some of the blocks used in English magazines if printed "with extraordinary care or beautifully prepared paper" would equal those which now appear in *Scribner*, and it adds that it must not be forgotten that the foundation of more than half the success of the woodcuts in *Scribner* is the printing and the paper. Of the cuts themselves it accordingly says, "They are excellent" in their way.

The representation of the "Agamemnon" of *Eschylus* before an English audience at Balliol College, Oxford, a fortnight ago, was the original Greek, and the thoroughly Hellenic costumes and stage accessories are said to have made it as far as possible a true fac simile of the ancient masterpiece. Five undergraduates of Oxford served as the chorus, and the chief characters were taken by persons connected with the university as actors or students. Of the *Clytemnestra*, a writer in *The Standard*, of London, says, good as it was throughout, it was best when the heroine "stood before Agamemnon drawn up to her highest height, every inch a queen; her face bright, all the sun's smile, there and no place in a heart which was a very weak heart, with maddening hair, filled like *Lady Macbeth's* top full with direst cruelty." In every respect the acting is described as having been most admirable and of a rare finish. The critics say that the world would have been won over to the study of Greek drama if the actors had been as good as they were.

Kosoguth's "Memories of My Exile," so long expected to appear, will be issued in this country in several forms by as many houses, and I. K. Funk & Co. will first in the field with Part I and II, which were published yesterday in their Standard Series. Extracts have already been given in this column from Kosoguth's preface. Chapter I has this reference to Prince Metternich: "It is really astonishing that among all the dinomaniacs of Europe it was Metternich alone who completely understood the whole significance of the Italian movement. Eight months before the Lombardo-Venetian outbreak he thus made answer to the counsels tendered by England: 'This is not a question of reforms. The Italians desire to become a nation. They do not want Italy to be merely a geographical expression. They wish to unite Italy; and Aosta, on the other hand, wishes to retain her Italian possessions.' This is the question—a question which cannot be solved by concessions and reforms."

Chapter II begins with the following reference to Victor Emanuel: "He chose for the task of his life the fighting out the independence of Italy, and to this task as to a sacred duty he remained steadily until his death. Many times I have heard him say: 'They call me king, and a king I am; but my people call me captain. That title is of being the first soldier of Italy. I will gladly risk my fortune and my life in the fulfillment of my duty, but I will not let my countrymen come evil. I will not be sold!' And he did not yield, and his firmness was rewarded by the good fortune which he so well deserved."

Perhaps it was Coleridge who first remarked upon the great number of shoemakers that have become eminent in various walks of life; and certain it is that magazines and newspapers have found in men who sprang from this employment to higher things many subjects for interesting sketches, obituary notices, and special articles. There was a man some years ago in Portland—probably a shoemaker, but at all events modest to give his name—who published a book which he called "Eminent Shoemakers," and the review we see that John Mackintosh, a shoemaker of Aberdeen, had written two volumes of a "History of Civilization in Scotland," will give interest to some of the educated names while the Port and shoemaker succeeded in bringing together. William Gilford, the founder, and long the editor of the *London Quarterly Review*, and whom probably no shoemaker ever had no sutor—was thrown at him more often or with greater effect, to led, we are informed, "as long as the trade in which he said himself 'had with a perfect heart'." George Fox, whom, by the way, Carlyle has celebrated as one of the noblemen in England, "making him a suit of leather," divided his time between making shoes and caring for sheep until he began to preach those words of wisdom, and to do that Christian work which finally gave to the world the first organization of the Society of Quakers. Robert Blair, the poet, made shoes, and of him it was once said that he was "the most spiritual shoemaker that ever walked as a man." Hans Sachs, the friend of Luther, was a cobbler, and five others that we see, was a most diligent maker of shoes in quaint old Nuremberg, and for all he wrote never used a pen. The less, he is said, he wrote, the more he labored, by the aid of his own hands, independent of his poetry. Among others this author mentions no less a name than Noah Webster, Robert Burns, and others, and the Queen, Wilson, one of them. Indeed, should not be forgotten that the father of John Adams, our second President and the father of our sixth, made many a shoe in his day during the leisure which his farm life gave him.

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